2: Ray E-5 (1928-1930) 1932 Southeast Salish Sanpoil

821 The winds:

uxumu's	"north wind"
sqwa"ats	"south wind"
scuxuli'k"	"whirlwind"
skə'mpəmn'tcu't	"storm," "heavy wind," "fog" (?)

822 Specific distance and quantity terms were few. Such ideas were usually conveyed by comparisons with known standards, by time required to travel and other like means. Following are a few commonly used measures:

ki'kat	"short distance"
luku·'t, qumi·'ut	"long distance"
kukwi·'na	"small," "little," "few"
xui'i't	"large," "big," "many"

[803] The decimal system was the basis for numeration.

COLOR NAMES AND CLASSIFICATIONS

825 822 In obtaining the following color data I made use of the Bradley standardized pigment colors, since this system provides accurate reproductions of color scales of which the standards have been definitely located in the spectrum by their wave lengths. It is thus possible to use arbitrary color names without any ambiguity, since the designations are always referable to their particular positions in the spectrum by their wave lengths. This does not hold for the grays and the extra-spectral colors (violet-red and red-violet). Neutral gray, of course, indicates a definite quality but even here there may be an infinite variety of shades from white to black. Therefore it has seemed wise to adopt the Bradley designations and standards for the colors not found in the spectrum, as well. In this section wherever I make use of a color name in English it may be understood to refer to the Bradley system.

The spectrum scales contain ninety samples, divided into five groups of eighteen each. Each group runs from violet-red through the spectrum to red-violet. One series consists of standard or full colors, two of shades,[33] and two of tints.[34] Of these series I used only the standards, shade No. 2, and tint No. 2, since they were quite adequate for obtaining the native classifications. In addition to these I utilized the eight shades of gray, or sixty-two samples in all. These were cut from the color card and presented to the informants in random order, so that no distortion of classification might result from proximity of colors or serial arrangement. The outcome is clearly shown in the accompanying chart (Fig. 23).

---

[33] Or full colors as seen in the shadow.
[34] Or full colors as they appear when "mixed" with white.

2: Ray E-5 (1928-1930) 1932 Southeast Salish Sanpoil

Wave length in ten millionths of a millimeter	Bradley designation	Native Terms: Standard	Shade No. 2	Tint No. 2
	Red-violet[25]	xɛ'n	qwa'i	pa·'[27]
	Violet-red[26]		xɛ'n	xɛ'n
6571	Red	kwɪ'l	tlka'tlxa	
	Orange-red		kwɪ'l	
	Red-orange			
6085	Orange	kuγa'i	pu·'m[26]	pu·'m[26]
	Yellow-orange			kuγa'i
	Orange-yellow			
5793	Yellow		qwi'n	pu·'m[26]
	Green-yellow			
	Yellow-green	qwi'n		pa·'[27]
5164	Green			
	Blue-green			
	Green-blue	qwa'i[28]	qwa'i[28]	
4695	Blue			qwa'i[28]
	Violet-blue			pa·'[27]
	Blue-violet			
4210	Violet			

FIG. 23. Color names and classifications.

The standard colors constitute an unbroken series from one end of the spectrum to the other.[25] The native classifications are of much the same nature as our own, except that there is no term in the native nomenclature corresponding to our violet or orange. The latter is divided between the reds and yellows. The violets

[25]Non-spectral colors.
[26]Translated "buckskin."
[27]The term applied to the grays.
[28]Probably the diminutive of black.
[29]That is, no one term is applied to two non-contiguous segments of the spectrum.

To obtain a vocabulary of colors I sub-822

mitted to the informant the color chart for [125]
house paints in the Sears Roebuck catalogue.
Twelve primary colors appear:
piq, white
q!waɪ, black, chocolate brown
p'ōm, brown (various shades)
pōm, buff
  micpō'm, russet brown
q!ōlx, beaver brown
  micq!ōlx, seal brown
lō'c, lilac, light pink
  miclō'c, leather brown, chocolate brown
qōrē', Chinese yellow, tangerine, burnt orange
  micqōrē', Colonial yellow
  hanɪcqōrē'c, light brown
pa', gray, buckskin, fawn
  micpa'', dark fawn or dark buckskin
tɣēlpc, gray
kwɪl, Turkey red, terracotta red, light fawn
  mickwɪ'l, dark wine red, oxide red, maroon
  hanɪckwɪ'lc, maroon
  lōcɪckwɪ'lc, maroon
qwaɪ, pure blue, marine, sea blue, the
    color of the night sky; myrtle
    green, the color of the dark green
    leaves
  qwaɪcqwaɪc, dark blue, slate gray
  hanɪcqwaɪc, lead color
  micɪocɪcqwaɪc, dark steel gray
  lōcɪcqwaɪc, dark stone gray

p. 181(c)